

DESIGN (ANTI) PANISM

AN INCOMPLETE TIMELINE

Information Design
19 – 20 September 2022

DESIGN (ANTI) PANISM

AN INCOMPLETE TIMELINE

Index

Norman Potter (1964)	9
The Architectural Forum (1962)	13
Victor Papanek (1971)	17
Ivan Illich & Carl Mitcham(1994)	21
Tony Fry (1994)	25
Herbert Simon (1996)	29
Guy Bonsiepe (1999)	33
Mieke Gerritzen & Geert Lovink (2000)	37
Don Norman (2003)	41
Bruce Mau (2004)	45
Rick Poynor (2007)	49
Tim Brown (2009)	53
Mieke Gerritzen & Geert Lovink (2010)	57
Victor Margolin (2015)	61
Ezio Manzini (2015)	65
Beatriz Colomina & Mark Wigley (2016)	69
Arturo Escobar (2018)	73
Ruha Benjamin (2019)	77
Ernesto Oroza (2020)	81
Keller Easterling (2021)	85
Matthew Wizinsky (2022)	89

Abstract

Two oft-heard assertions inform today's understanding of design: "everyone is a designer" and "everything is design". It is within such professed design panism that designers (struggle to) articulate their role and position. But more than being a mere description of a reality, design panism is an interpretative framework, a rhetorical instrument and a semi-conscious expansion agenda. In a two-day seminar, we broke down the conflicting meanings of these statements in order to elucidate their consequences on the designer's identity and sense of realization. By analyzing texts spanning more than half a century – from Norman Potter to Keller Easterling, from Victor Papanek to Ruha Benjamin – we critically into design culture's fractures and continuities.

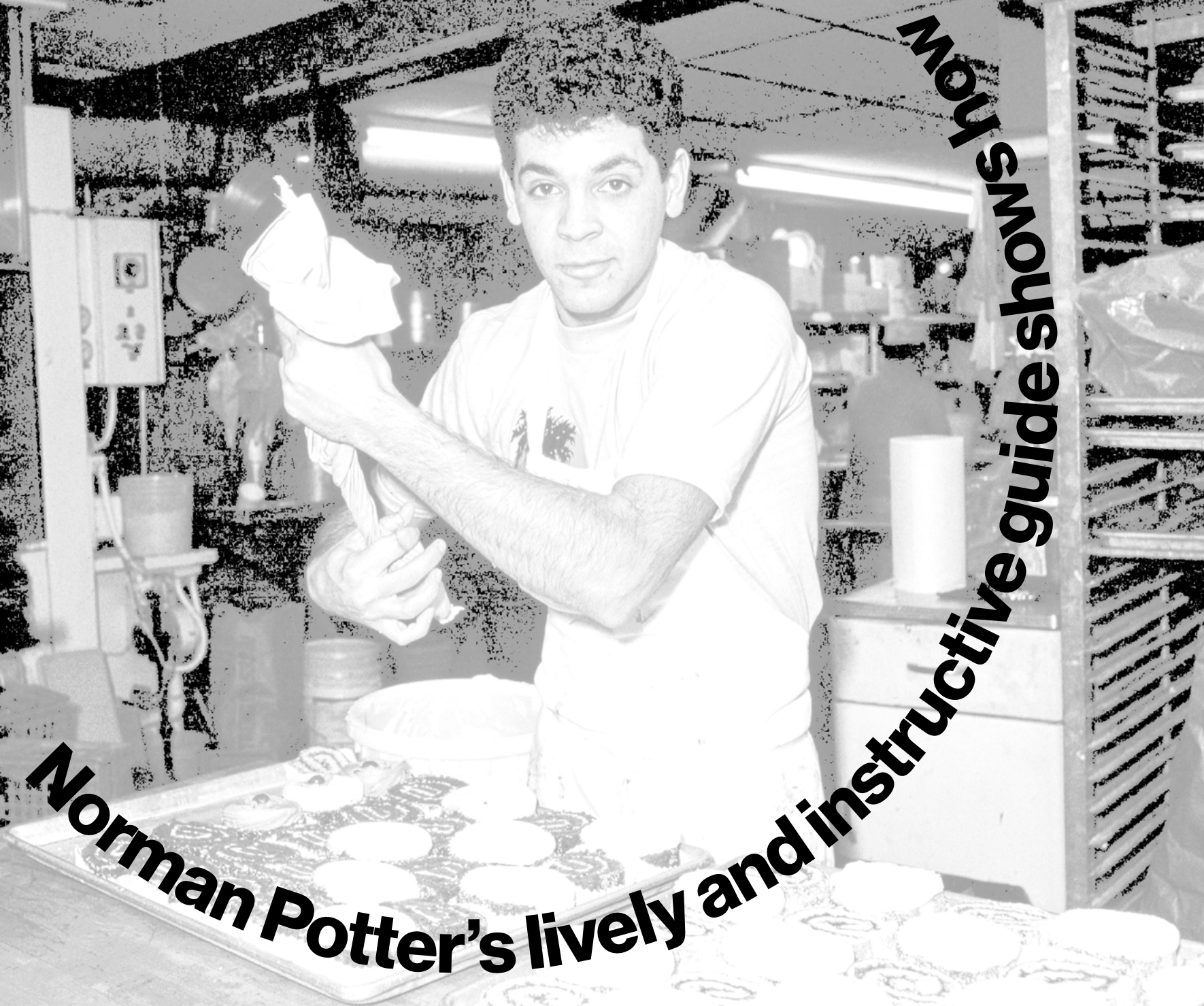
“Every human being is a designer. Many also earn their living by design – in every field that warrants pause, and careful consideration, between the conceiving of an action and a fashioning of the means to carry it out, and an estimation of its effects.”

Norman Potter (1962)

1964

What is a designer?

Norman Potter



How

Norman Potter's lively and instructive guide shows



“Everyone is a designer, says Author Grillo in What is Design? Design is not the product of an intelligentsia.”

Title	What is a designer?
Author	Norman Potter
Publisher	Hyphen Press
Place	London

The Architectural Forum (1962)



»Everyone is a Designer«
 »Design is not the product of an intelligentsia.«

»It is everybody's business, and whenever design loses contact with the public, it is on the losing end. [...] When I say that design is everybody's business, I don't mean that design is a do-it-yourself job. I mean that it affects everybody, at all times, in our lives.«

In order to serve a general manual for upcoming designers, the French architect PAUL JAQUES GRILLO [1908–1990] structured his approach on Design. This idea arose relying on his lecture on Theory of Design at an American University for architectural students. As for Grillo there was a lack of tangible and summarised knowledge in the field of design which he tried to overcome.

By his honesty in forming a new way of thinking he makes himself vulnerable to the reader and opens a place to make mistakes—a gentle gesture of trying and maybe failing together. In the end design seems to be a discourse and a discipline with a mutual impact. To the environment, to society and to oneself.

In his book WHAT IS DESIGN? he introduces his major aspects:
 Archetypes
 [as the essential element of design],
 Proportion
 [and its good or bad utilisation] and
 Composition
 [in a comic law relying on the intuitive decision of a designer].



Title	What is design?
Author	Paul Jacques Grillo
Publisher	Dover Publications
Place	New York

“All men are designers. All that we do, almost all the time, is design, for design is basic to all human activity.”

“Many books on industrial design suggest that design began when man began making tools. While the difference between *Australopithecus africanus* and the modern designer may not be as great as one might think or hope, the idea of equating man the toolmaker with the start of the profession is just an attempt to gain status for the profession by evoking a specious historical precedent. ‘In the beginning was Design,’ obviously, but not industrial design.”

Victor Papanek (1971)

Design is composing an epic poem, for executing a mural, painting a masterpiece, writing a concerto. But the design is also cleaning and reorganizing a Real desk drawer, pulling an impacted tooth, baking an apple pie, choosing sides for a World backlot baseball game, and educating a child.

Thames & Hudson

Design is an epic poem, executing a mural, painting a masterpiece, writing a concerto. But the design is also cleaning and reorganizing a desk drawer, pulling an impacted tooth, baking an apple pie, choosing sides for a World backlot baseball game, and educating a child.

Thames & Hudson

Design is composing an epic poem, for executing a mural, painting a masterpiece, writing a concerto. But the design is also cleaning and reorganizing a Real desk drawer, pulling an impacted tooth, baking an apple pie, choosing sides for a World backlot

Inspired by the cover design by Michael Bierut and Sachi Chandiramani, a politically correct and equivocal re-writing of this Victor Papanek quote from his seminal book 'Design for the real world':

"All men are designers. All that we do, almost all the time, is design, for design is basic to all human activity."

Design for the real world was first published in 1971 and then again in 1985 and once more in 2019 after Papanek's death in 1998. Let's change "men" to "humans" in the name of gender equality standards of 2022.

"All **humans** are designers. All that we do, almost all the time, is design, for design is basic to all human activity."

Papanek contradicts himself here. He says that all that we do is design but he introduces doubt about whether it is design all the time. Does this mean that in fact not everything we do is design? Let's change "All that we do, almost all the time" to "A lot of what we do". That feels nicer.

"All **humans** are designers. **A lot of what we do** is design, for design is basic to all human activity."

Design is basic or fundamental to all human activity and this appears to be true when it is viewed as a problem-solving, ordering and form-giving skills or as "planning and patterning" as Papanek put it. But Papanek is not saying that all human activity is design. Just like knowing english grammar is basic to a writing an english-language book, we don't say that every english-language book is an exercise in english grammar. Let's just say that "design contributes." No one from the other modes of human activity can be insulted if we write it this way.

"All **humans** are designers. **A lot of what we do** is design, **and design contributes** to all human activity."

All human activity? Surely love and sex and carnal activities are not contributed to by design. Better to say again that it contributes to "a lot". It feels a little less deterministic, no?

"All **humans** are designers. **A lot of what we do** is design, **and design contributes to a lot of** human activity."

This is a lot of "a lot"s. But a lot is not all. So if there are activities out there that might have nothing to do with design, not everyone is a designer, right? In this scenario I'd prefer to say that not every one is an active designer. We all "are capable of being" designers. Yes, that's a little softer.

"All **humans** are **capable of being designers**. **A lot of what we do** is design, **and design contributes to a lot of** human activity."

Actually, what was Papanek thinking? Using the word "designer" sounds too much like the profession of the designer. He should have spoken in broader terms. The more the merrier. Let's say "All humans design".

"All **humans design**. **A lot of what we do** is design, **and design contributes to a lot of** human activity."

Let's homogenise and harmonise. What is "human activity" if not "what we do".

"All **humans design**. **A lot of what we do** is design, **and design contributes to a lot of what we do**."

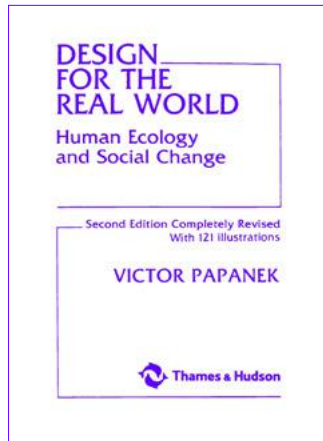
Isn't "all humans" kind of a tautology? Cut the "All".

"**Humans design**. **A lot of what we do** is design, **and design contributes to a lot of what we do**."

Unspecific design kind-of-panism. Perfect.

Design is composing an epic poem, executing a mural, painting a masterpiece, writing a concerto. But the design is also cleaning and reorganizing a desk drawer, pulling an impacted tooth, baking an apple pie, choosing sides for a World backlot baseball game, and educating a child.

Thames & Hudson



“Contra the widely promoted belief that design is something all human beings do and have done throughout history, but now must do more consciously and thoroughly than ever before, design is something that has had a history. Its beginnings can be traced to the rise of modernity, and it will almost certainly come to an end with the modern project. Indeed, we have an obligation not so much to promote designing as to learn to live without it, to resist its seductions, and to turn away from its pervasive and corrupting influence.”

Title	Design For The Real World
Author	Victor Papanek
Publisher	Thames & Hudson
Place	London

Ivan Illich & Carl Mitcham (1994)

CONTRA THE WIDELY PROMOTED BELIEF THAT DESIGN IS SOMETHING ALL HUMAN BEINGS DO AND HAVE DONE THROUGHOUT HISTORY, BUT NOW MUST DO MORE CONSCIOUSLY AND THOROUGHLY THAN EVER BEFORE, DESIGN IS SOMETHING THAT HAS HAD A HISTORY. ITS ~~MODERN~~ BEGINNINGS CAN BE TRACED TO THE RISE OF MODERNITY, AND IT WILL ALMOST CERTAINLY COME TO AN END WITH THE MODERN PROJECT. INDEED, WE HAVE AN OBLIGATION NOT SO MUCH TO PROMOTE DESIGNING AS TO LEARN TO LIVE WITHOUT IT, TO RESIST ITS SEDUCTIONS, AND TO TURN AWAY FROM ITS PERVASIVE AND CORRUPTING INFLUENCE.



Title	In Memoriam Ivan Illich
Author	Ivan Illich & Carl Mitcham
Publisher	-
Place	-

“We are all designers. Designing is integral to every intentional action we take.”

Tony Fry (1994)

How do we define design?

Can it be defined?

Can it be defined in a sense that fits the terms complexity?

Does design simply mean to be?

How broad should the understanding of this term be?
How broad could the understanding of this term be?

Heidegger states

Being is always relational. One cannot be without being in the world.
Does simply being in the world also mean designing it?

Commonly spoken: the difference between design and art lies in its function.

Fry sees design as a meta-category consisting of three elements
design object, design process, design agency.

It can be

a futuring activity extending possibilities for a prospering of life
a defuturing activity causing harm

Does design simply mean making something?

If design simply means making something,

one could say we are all designers.

Does design simply mean creating something?

If design simply means creating something,

one could say we are all designers.

Design in a traditional way seems to be linear.
Design in an ontological way is seen as circular.

Does design simply mean shaping something somehow?

If design simply means shaping something somehow,

one could say we are all designers.

Design designs.

Is our surrounding forming us just like we are forming our surrounding?
Are we shaped by objects as much as objects are shaped by us?

Willis states

Designing is fundamental to being human.
But is design fundamental to human beings?
By designing tools, we design possible ways of being.

Design in a common sense is always related to visual outcome.

But does design need to be visible?

Or tangible in some way?

Are our thoughts designed?

Regarding Fry's statement

what is the difference between designing and creating?

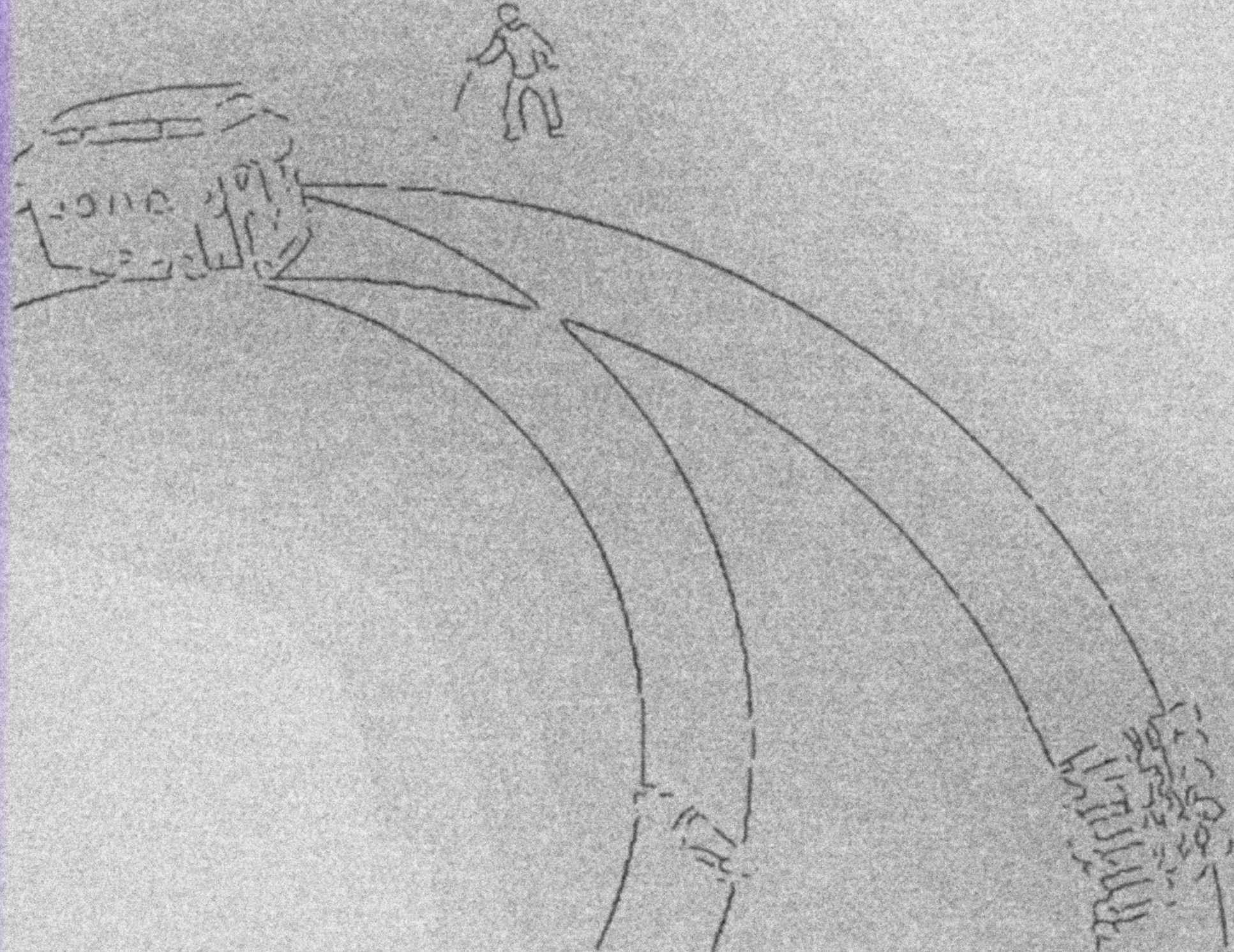
Is there one?

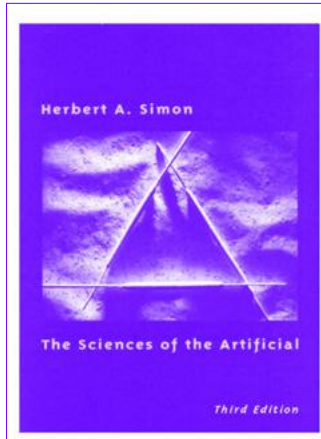


Title	Ontological Designing
Author	Anne-Marie Willis
Publisher	-
Place	-

“Everyone designs who devises courses of action aimed at changing existing situations into preferred ones.”

Herbert Simon (1996)





“There is a risk of falling into the trap of vague generalizations like ‘everything is design.’ Not everything is design, and not everyone is a designer [...] Every one can become a designer in his special field, but the field that is the object of design activity always has to be identified [...] The inherent components of design are not solely concerned with material products, they also cover services. Design is a basic activity whose capillary ramifications penetrate every human activity. No occupation or profession can claim a monopoly on it.”

Title	The Sciences of the Artificial
Author	Herbert Simon
Publisher	The MIT Press
Place	Cambridge

Guy Bonsiepe (1999)

STOP DANCING AROUND THE PROBLEM; CHALLENGE THE EUROCENTRIC VIEW OF DESIGN; GO TO THE PERIPHERY; DECOLONIZE; EMANCIPATE; ACCEPT THAT WE ARE CULTURALLY HYBRID.

(Chapter 9, p. 87). Why emancipative, Bonsiepe asks? Because humanism implies the reduction of domination. In the realm of design, he says, this also means "to focus on the excluded, the discriminated, and economically less-favored groups (as they are called in economist jargon), which amounts to the majority of the population of this planet" (Chapter 9, p. 87).

goals. As Bonsiepe added in his 1992 essay, "The peripheral world, however integrated it may be in the world economy, will only have a future to the extent that it makes design a social practice" (Chapter 1, p. 13).

DESIGN IS NOT ABOUT ACHIEVING INDIVIDUAL SUCCESS; DESIGN IS POLITICAL; IT IS ABOUT BUILDING A SHARED GLOBAL FUTURE.

In his Milan lecture on modernity, Bonsiepe proclaims that "What characterizes the peripheral world is the lack of a design discourse—that is why these countries have not, so far, had a future—for the future is where design unfolds. Only through design is it possible to appropriate the future." (Chapter 1, p. 13). This tension is thus greatly a matter to how a discourse over design is produced, maintained, and eventually challenged.

In his Milan lecture, Bonsiepe characterizes the peripheral world as the lack of a design discourse—that is why these countries have not, so far, had a future—for the future is where design unfolds. Only through design is it possible to appropriate the future" (Chapter 1, p. 13). This tension is thus greatly a matter to how a discourse over design is produced, maintained, and eventually challenged.

Pursuing a radical cosmopolitanism is, instead of performing some nostalgic version of modernity, the best way to honor the *ethos* and legacy of the HfG Ulm (and, also, of the Bauhaus). This entails making design political.

HUMANIZE DESIGN; DESIGN HUMANISM.

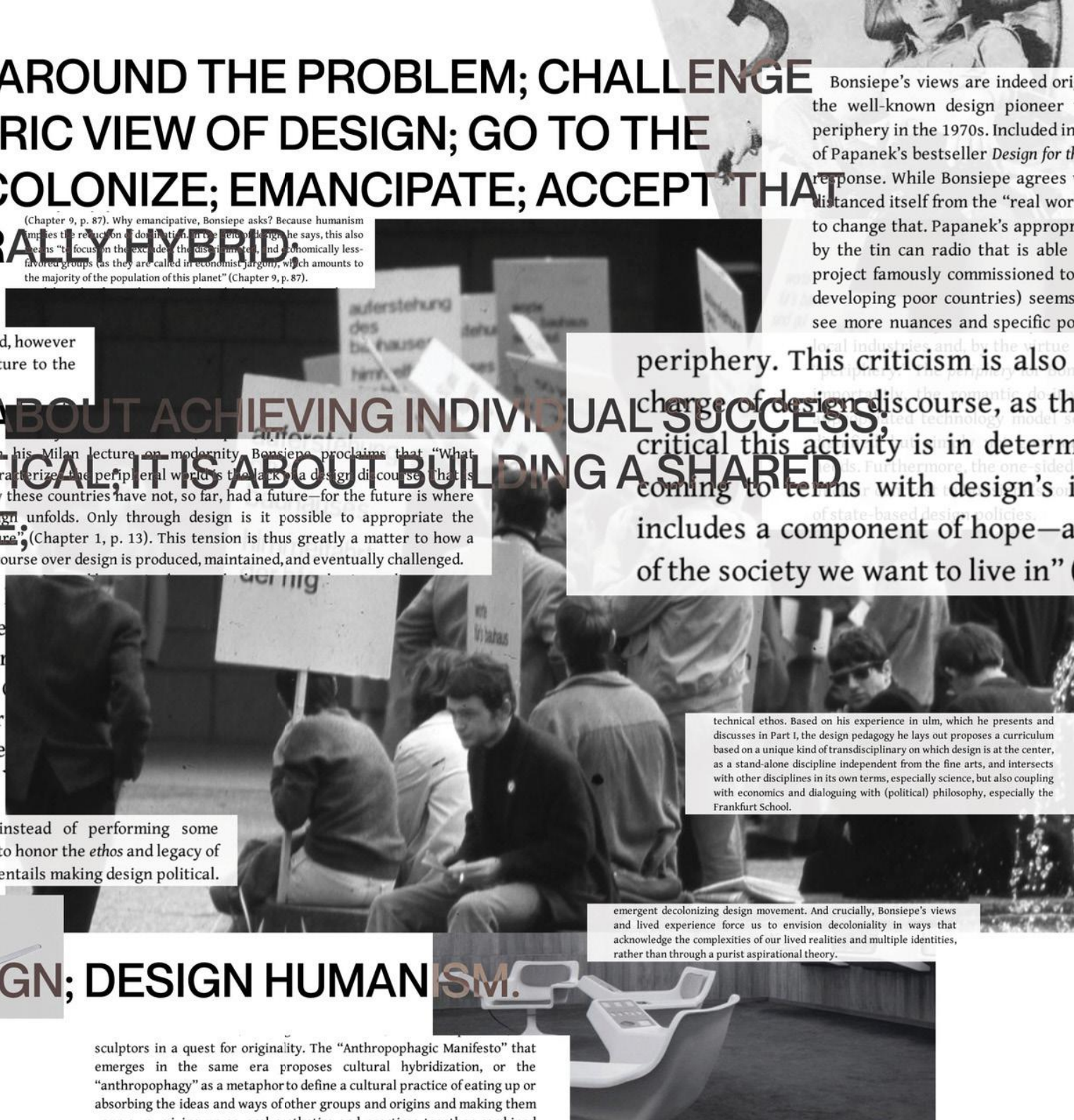
sculptors in a quest for originality. The "Anthropophagic Manifesto" that emerges in the same era proposes cultural hybridization, or the "anthropophagy" as a metaphor to define a cultural practice of eating up or absorbing the ideas and ways of other groups and origins and making them one's own.

Bonsiepe's views are indeed oriented toward the well-known design pioneer of the 1970s. Included in the list of Papanek's bestseller *Design for the Real World* is a response. While Bonsiepe agrees, he has distanced himself from the "real world" to change that. Papanek's approach, by the tin can radio that is able to be used in developing poor countries) seems to see more nuances and specific po-

periphery. This criticism is also a change of design discourse, as the critical this activity is in determining coming to terms with design's includes a component of hope—a of the society we want to live in"

technical ethos. Based on his experience in Ulm, which he presents and discusses in Part I, the design pedagogy he lays out proposes a curriculum based on a unique kind of transdisciplinary on which design is at the center, as a stand-alone discipline independent from the fine arts, and intersects with other disciplines in its own terms, especially science, but also coupling with economics and dialoguing with (political) philosophy, especially the Frankfurt School.

emergent decolonizing design movement. And crucially, Bonsiepe's views and lived experience force us to envision decoloniality in ways that acknowledge the complexities of our lived realities and multiple identities, rather than through a purist aspirational theory.



“Everyone is a designer!”



Title	The Disobedience of Design
Author	Guy Bonsiepe
Publisher	Bloomsbury Publishing
Place	London

Mieke Gerritzen
and Geert Lovink (2000)





“We are all designers. We manipulate the environment, the better to serve our needs. We select what items to own, which to have around us. We build, buy, arrange, and restructure: all this is a form of design.”

Title	Everyone is a Designer
Author	Mieke Gerritzen and Geert Lovink
Publisher	Bis Publishers
Place	Amsterdam

Don Norman (2003)

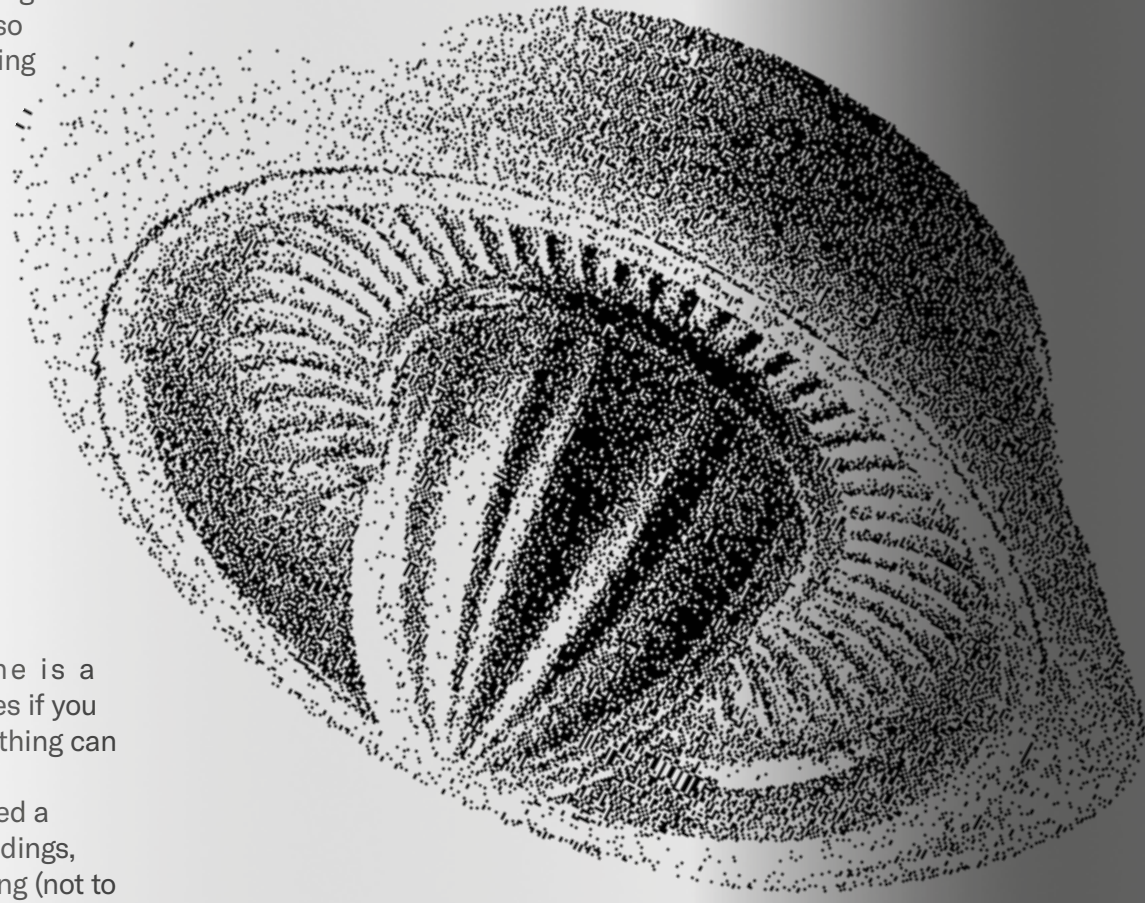
We form emotional connections to all objects we use, touch or interact with. There are a multitude of things we connect to it. It starts with thoughts and ends with feelings. Norman identifies three of them: The visual appearance, the pleasure of using them and the self-image one gains when you use something.

All in all, it's a handbook of tricking people into liking objects or things, not really mentioning that it is all for a capitalistic purpose! Even the Philippe Starck's citrus press (I have one myself) is nothing more than a conversation starter, because it is so useless, but pretty and makes you feel something (very very very simply put). Put in 2022 terms: a like-machine.

And in an epilogue, Norman points out—we are coming to the quote now—the ability to customize and make objects (or websites) makes everyone a designer. If you consider design as just making something, yeah maybe there is a point.

Though, I have a huge struggle to believe the we are all designers thing and that everyone is equal. It's a bit superficial. Most design schools are elitarian Institutions and surviving without ever setting foot in one, seems—now more than ever—unlikely. Is this theorisation of everyone is a designer a method of coping with the guilt. Yes if you look for it and define design very broadly, everything can indeed be design.

However if design is considered a process of very critical reflection of the surroundings, environment and carefully considering everything (not to make something more likable i.e. more monetizable), but to actually make something good—which comes closer to my vaguely defined concept of design—then not everyone can be a designer.



Is this design?

When we
perceive something
as “pretty,

that
judgment
comes directly
from the visceral level.

In the world of design,

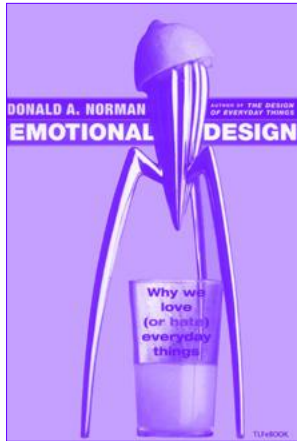
“pretty” is generally frowned upon,
denounced as petty, trite,
or lacking depth and substance

but that is the designer’s reflective level
speaking (clearly trying to overcome an
immediate visceral attraction).

Because designers
want their colleagues
to recognize them as imaginative,

creative, and deep, making something “pretty” or
“cute” or “fun” is not well accepted.

But there is a place in our lives for such
things, even if they are simple.”



“Design has emerged as one of the world’s most powerful forces. It has placed us at the beginning of a new, unprecedented period of human possibility, where all economies and ecologies are becoming global, relational, and interconnected.”

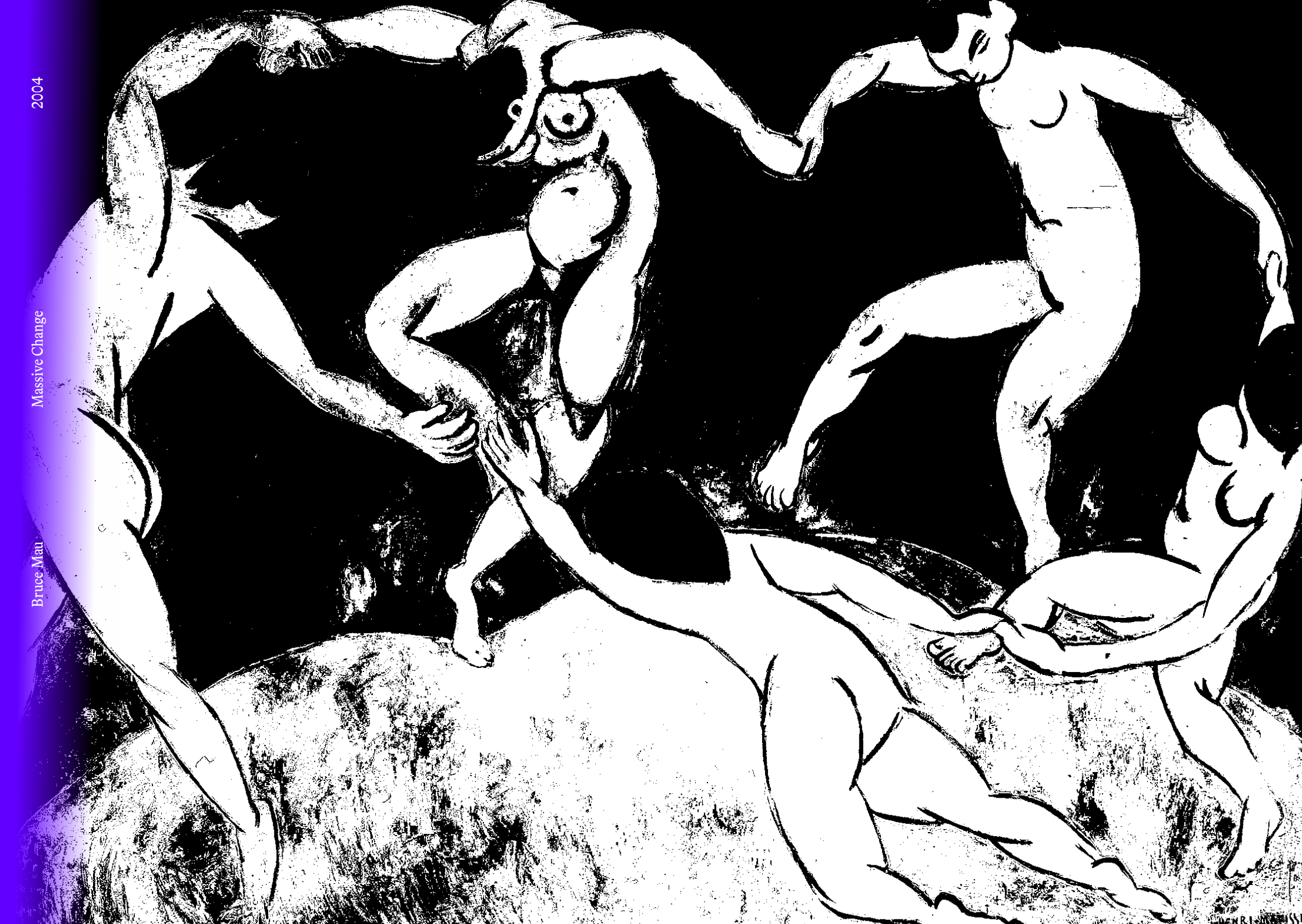
Title	Emotional Design
Author	Don Norman
Publisher	Basic Books
Place	New York

Bruce Mau (2004)

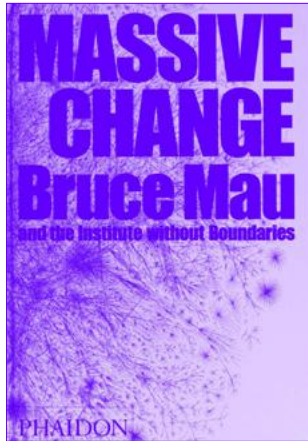
2004

Massive Change

Bruce Mau



HENRI MATIS

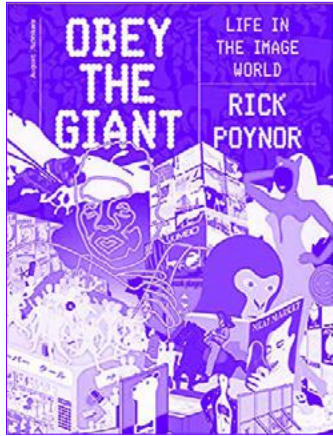


“That design is not only an activity that trendy metropolitan design ‘creatives’ engage in: it’s a universal human life skill, a way of ordering, interpreting and enhancing our artefacts, images and surroundings, in which all of us should have a stake.”

Title	Massive change
Author	Bruce Mau and Jennifer Leonard
Publisher	Phaidon
Place	New York

Rick Poyner (2007)





“Over the course of their century-long history of creative problem solving, designers have acquired a set of tools to help them move through what I have called the “three spaces of innovation”: inspiration, ideation, and implementation. My argument is that these skills now need to be dispersed throughout organizations. In particular, design thinking needs to move “upstream,” closer to the executive suites where strategic decisions are made. Design is now too important to be left to designers.”

Title	Obey the Giant
Author	Rick Poynor
Publisher	Birkhauser
Place	Basel

Tim Brown (2009)

Constraints can best be visualized in terms of three overlapping criteria for successful ideas: feasibility (what is functionally possible within the foreseeable future); viability (what is likely to become part of a sustainable business model); and desirability (what makes sense to people and for people).

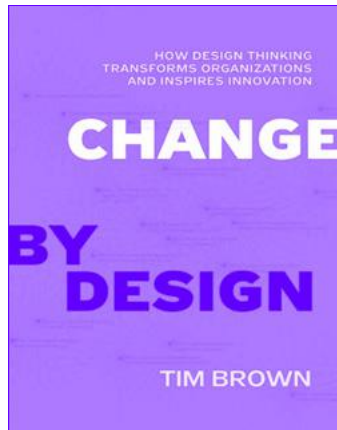
A competent designer will resolve each of these three constraints, but a design thinker will bring them into a harmonious balance.

Change by design



(Three criteria for successful ideas)

Written by Tim Brown



“Looking back at the first edition of Everyone Is a Designer in 2000, when we proposed the idea of democratization of design, a decade later this programmatic statement has become reality.”

Title	Change by Design
Author	Tim Brown
Publisher	Harper Business
Place	New York

Mieke Gerritzen
and Geert Lovink (2010)

“EVERYONE IS A DESIGNER”¹

1 GERRITZEN, M. LOVINK, G., *Everyone is a designer in the age of social media*. Amsterdam: BIS Publishers, 2010. 143 p. ISBN 978-90-6369-227-8.



I see an object. I have a tool. I can take a picture, scan it, upload it, save it, print it, send it, and share it. I choose the format, filter, composition, and number of frames. I have the software. I can deform it, modify it, copy it, vectorize it, put it in motion, and project it into a 3D digital environment.

What is the context of my work with the object? Is my need to work with the object essential? Am I bringing a solution to the problem with my work or am I contributing to its existence? Am I creating innovation with my work or am I just a part of social evolution without self-reflection?

With my work, I contribute to the creation of a creative mass. I work on collectively created imagery using tools that I have assimilated into my own identity. Am I a tool of a tool or do I democratically contribute to collective work?





“We are a designing species”

Title	Everyone is a Designer
Author	Mieke Gerritzen and Geert Lovink
Publisher	BIS Publishers
Place	Amsterdam

Victor Margolin (2015)

how design has shaped our existence as human?



There are two kinds of design. One is official practice of professional design with mass production and with mass communication and so on. The other one is what people all over the world have been doing since the beginning of time. Design is often seen as a purely functional economic activity as value to market product. However in the fact, it is cultural and social activity. We have been put on the earth with the obligation to design our way forward. In this sense, we are a designing species. We couldn't live without design.



What would be a specific role of designers in this world?

There are a lot of organizations and governments and other kinds of clients that are engaged in projects and that could be really managed quite well and even better by people trained in design.

However, the public understanding of design is quite a trivial one. Therefore, any profession including designers that seeks to move itself forward has to develop techniques for arguing why that should happen. The last thing is that we are now living in a world that Margolin calls "perpetual problem situation." We've got population growing, the climate changing, refugees moving around, we cannot just sit back and settle in and say that we could live here for another 30 or 40 years as one thought you could do in the 50s. As Camus said, we are just condemned to act and this means that we are condemned to design. We have to do it.



The question arising here is who can make the best arguments for what to design? All this suggests that this design next to being a functional and economic practice is also quite essentially a discursive practice in developing a discourse on how we could see the world.





“In a world in rapid and profound transformation, we are all designers. Here, ‘all’ obviously includes all of us, individuals but also organizations, businesses, public entities, voluntary associations, and cities, regions, and states. In short, the ‘all’ we are talking about includes every subject, whether individual or collective, who in a world in transformation must determine their own identity and their own life project.”

Title	Design, When Everybody Designs
Author	Ezio Manzini
Publisher	The MIT Press
Place	Cambridge

Ezio Manzini (2015)

DESIGN PANISM

Design, in the most generic sense of the word, began over 2.5 million years ago when Homo habilis manufactured the first tools. Human beings were designing well before we began to walk upright. Four hundred thousand years ago, we began to manufacture spears. By forty thousand years ago, we had moved up to specialized tools.

Here lies the definition of a field of possibility for those who design, between the two poles of diffuse design and expert design, where diffuse design is put into play by "nonexperts" with their natural designing capacity, while design experts are people trained to operate professionally as designers, and who put themselves forward as design professionals. It is clear that these two poles with their corresponding profiles are an abstraction: what interests us is the extent of the field of possibility they indicate, the infinite variations that may appear within them, and especially their sociocultural dynamics.

Collaborative organizations are social groups emerging in highly connected environments. Their members choose to collaborate with the aim of achieving specific results, and, in doing so, they also create social, economic, and environmental benefits. They are characterized by freedom of choice (their members can freely decide whether, when, and how to join or leave the group) and openness (they present a positive attitude toward "others": other people, other ideas, other organizations).

When introducing social innovation, we have seen that collaborative organizations are not driven by the simple question: "How can we fulfill our needs?," but rather by the larger one: "How can we achieve the life we want to live?" ??

In a world in rapid and profound transformation, we are all designers. Here, (all) obviously includes all of us, individuals but also organizations, businesses, public entities, voluntary associations, and cities, regions, and states. In short, the (all) we are talking about includes every subject, whether individual or collective, who in a world in transformation must determine their own identity and their own life project. This means putting their design capability into action: a way of thinking and doing things that entails reflection and strategic sense, that calls us to look at ourselves and our context and decide whether and how to act to improve the state of things.

In the twenty-first century, social innovation will be interwoven with design as both stimulus and objective. That is, it will stimulate design as much as technical innovation did in the twentieth century, and at the same time social innovation will be what a growing proportion of design activities will be seeking to achieve. As a matter of fact, design has all the potentialities to play a major role in triggering and supporting social change and therefore becoming design for social innovation. Today we are at the beginning of this journey and we still need a better understanding of the possibilities, the limits, and the implications of this emerging design mode, but what is already clear is that design for social innovation is not a new discipline: it is simply one of the ways in which contemporary design is appearing. Therefore, what it requires is not so much a specific set of skills and methods as a new culture, a new way of looking at the world and at what design can do with and for people living in it.






“Design has gone viral. The word design is everywhere. It pops up in every situation. It knows no limit.”

Title	An interview with Victor Margolin
Author	Max Bruinsma
Publisher	-
Place	-

Beatriz Colomina
and Mark Wigley (2016)



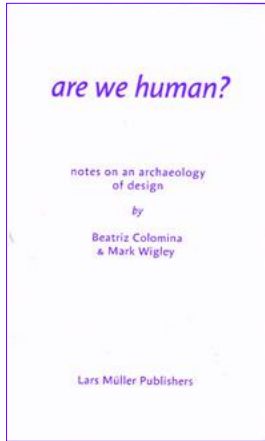
**The human
hand is human
because of
what it makes,
not of what it is.**



*This André
Leroi-Gourhan's phrase
is not original to this
book, it is quoted on
page 48 by the authors,
and is maybe the most
essential introduction to
the topic of pan-design.*

*Colomina and
Wigley argue that
design is what makes
the human, and thus
design is everything
we create. With this
interpretation design
spread throughout the
world just as humanity
grew and expanded,
reaching every corner
of our space and of our
experiences, becoming
the way humans ask
questions and thereby
continuously redesign
themselves.*

*In this sense,
it is viral.*

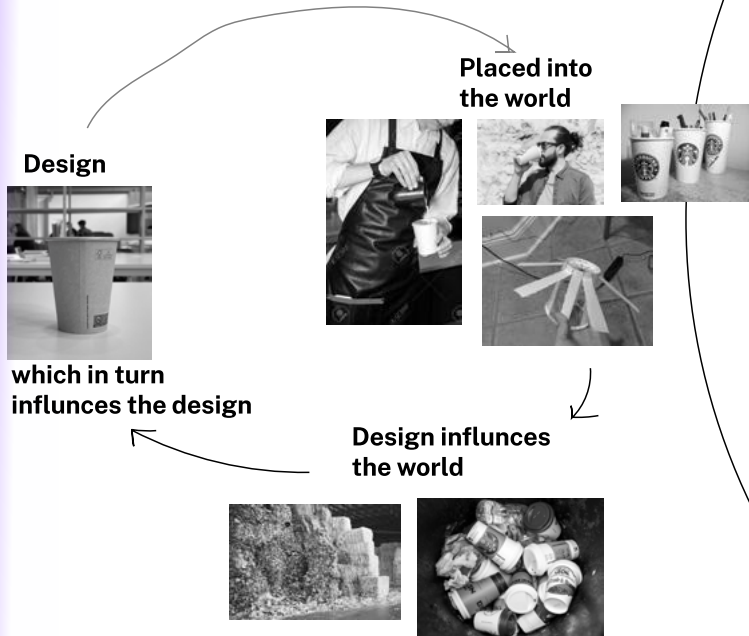


“[...] design is literally everywhere; from the largest structures to the humblest aspects of everyday life, modern lives are thoroughly designed lives.”

Title	Are We Human?
Author	Beatriz Colomina and Mark Wigley
Publisher	Lars Müller Publishers
Place	Baden

Arturo Escobar (2018)

“[...] DESIGN IS LITERALLY EVERYWHERE; FROM THE LARGEST STRUCTURES TO THE HUMBLEST ASPECTS OF EVERYDAY LIFE, MODERN LIVES ARE THOROUGHLY DESIGNED LIVES.” – ARTURO ESCOBAR, 2018



DESIGN FOR THE PLURIVERSE

Socionatural:
New role of design

1 Design for the Real World

Cross-disciplinary:
Diverse cultural studies literatures cater to diverse audiences

2 The Ontological Reorientation of Design

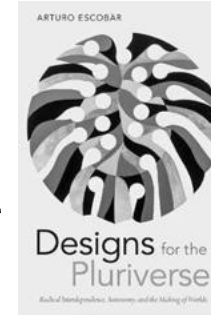
Convergence of Tendencies:
Critique discussion on dualisms fosters a new ways to re-conceiving the world

Concept of ‘Design designs’
(Anne-Marie Willis, 2006)

3 Designs for the Pluriverse

Reframing design in ontological way

Autonomous/
Transition Design:
Realisation of Communal



Conclusion from Arturo Escobar:

Pluriversal Politics is a must-read for anyone willing to step out of their onto-epistemic comfort zone. It makes you reflect on ontologies of separation that we, often unconsciously, carry within us and provides hope for the future. Because, like Escobar says,

“we may be witnessing the slow rebirth of the pluriverse”.



Ieva Valute:

I can totally agree that that the impact of our designs should not only be measured by the finished result and its properties, but also its impact on the environment where it is placed. However, not always it is attainable to shape the world around our creations.



Alice Wan:

Sure, all objects are subjects themselves, it is never me petting cats, it is always cats petting me.



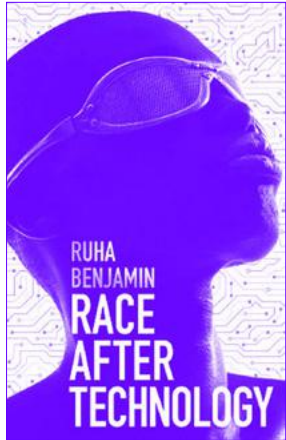
“If one needs to ‘subvert’ design, this implies that a dominant framework of design reigns—and I think one of the reasons why it reigns is that it has managed to fold any and everything under its agile wings.”

Title	Designs for the Pluriverse
Author	Arturo Escobar
Publisher	Duke University Press
Place	Durham and London

Ruha Benjamin (2019)

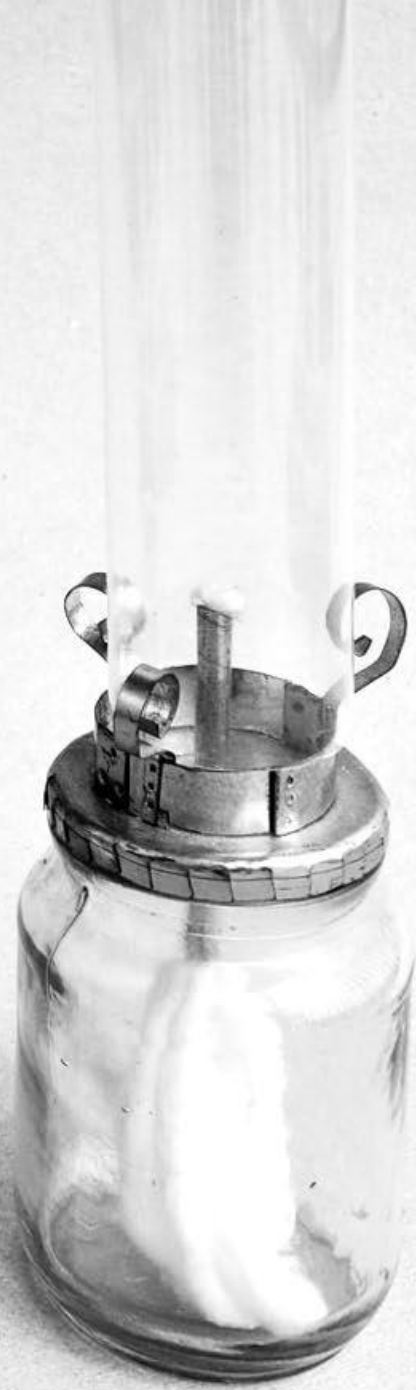
When design is a colonising project we have to question our pre-existing assumptions and also think about what happens with our design after putting it out into the world. Will our design be for the better? What consequences could it have for society?

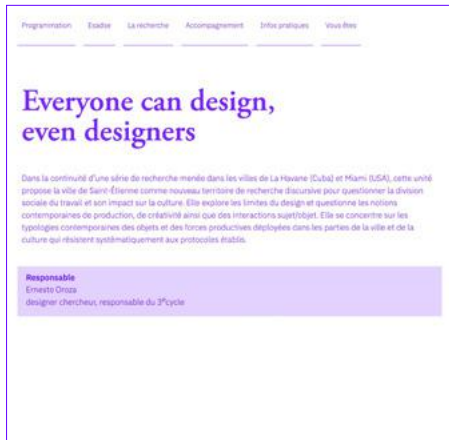
“Everyone can design, even designers”



Title	Race After Technology
Author	Ruha Benjamin
Publisher	Polity Press
Place	Medford

Ernesto Oroza (2020)





“Luckily, design is something anyone in any discipline already knows how to do.”

Title	Everyone Can Design, Even Designers
Author	Ernesto Oroza
Publisher	-
Place	-

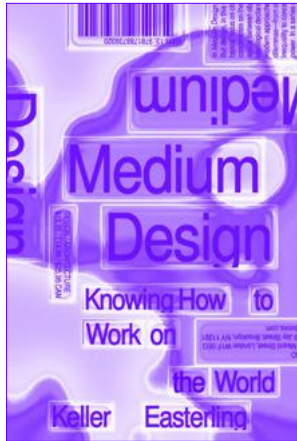
Keller Easterling (2021)

2021

Medium design

Keller Easterling





“Design alone cannot (and certainly does not) replace politics or economics or culture. Yet design is everywhere, and everywhere it is, it represents and enacts politics, economics, and cultures.”

Title	Medium Design
Author	Keller Easterling
Publisher	Verso
Place	London

Matthew Wizinsky (2022)

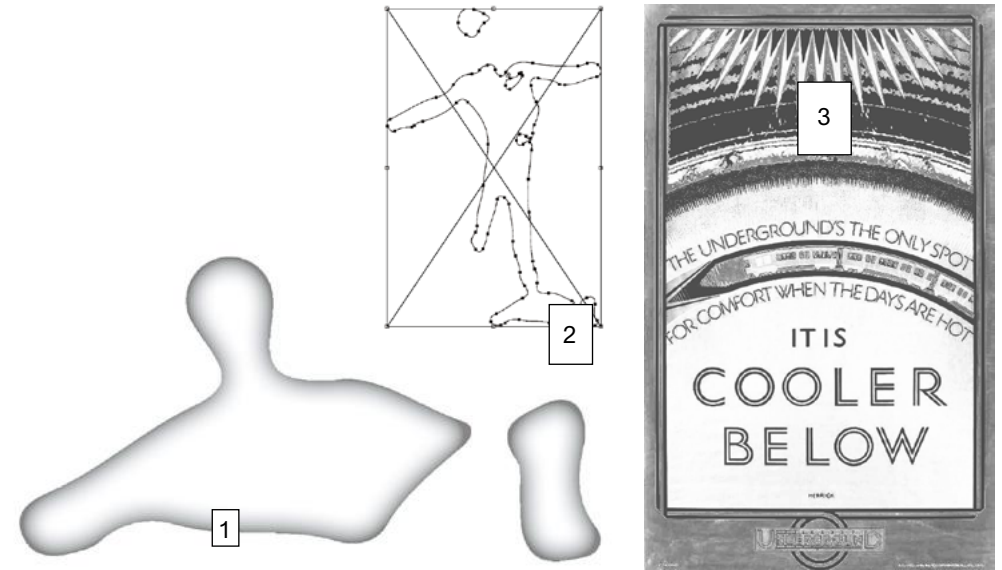
"They can easily fall in love with the moves they make in the game without really paying attention to the rules of the game—or what game they're playing!"

zoom in / out

[3] A man stands gleefully in the arc.

[2] Feet on the house.

[1] A curve (of a map).



When we magnify one thing infinitely, from the designer's point of view, everything is decomposed into a simple curve, what we often do is to make this curve more perfect.

Everything has its own structure, background and context. We'll think about how the curve bends, we'll think about the pose of the characters, we'll think about where we need to put people, we'll think about why we put up posters like this in the subway.

Consider design as it meant to be embed into the context of policy, society and economics.

[4] A poster was commissioned by the Underground in 1926. Frederick Charles Herrick's bold design was issued in the summer. It promotes the Tube as a cool and comfortable means of travelling while the weather is hot.





Title	Design after Capitalism
Author	Matthew Wizinsky
Publisher	The MIT Press
Place	Cambridge

Adam, Alice, Arianna, Azusa, Camilla, Carlo, Claudio, Dan, Elias, Eva,
Gioele, Ieva, Jennifer, Junn, Kasia, Lea, Lili, Loren, Marco, Marta, Matteo,
Miriam, Riko, Rossy, Runbin, Sara, Silvio, Sofia, Susanna, Thijmen